

Tosca Italian Edition

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Explore the dramatic and timeless beauty of the Tosca Italian Edition, a definitive presentation of Giacomo Puccini's iconic opera. This special version celebrates the enduring legacy of Italian opera, offering a profound experience for both connoisseurs and new audiences discovering this classic masterpiece.

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Tosca

An Opera Score composed by Giacomo Puccini.

Tosca - Vocal Score (Italian and English)

Vocal score in Italian and English in the original and definitive Ricordi edition, with an English translation by Natalia McFarren.

Tosca

It is the late 18th century and Sicilian nobleman Vitello Scarpia finds himself penniless and in disgrace on the streets of Rome. After leaving his home in pursuit of a military career, his fiery passion has seen him expelled from the Spanish royal guard and left to seek his fortune in Italy; a fortune inseparably bound to the Pope, whose rule is put in question by the French Revolution. Scarpia enrolls in the papal army and is soon taken up by a countess eager to have a handsome young officer at her side. She introduces Scarpia into Roman society, and he is both enthralled and agitated by its mix of religiosity, sophistication, decadence, and intrigue. Then, on a mission to Venice, he meets the gifted, beautiful singer Floria Tosca. And as the armies of revolutionary France advance into Italy, and war and revolution engulf the whole peninsula, these two lives become entwined. Steeped in factual detail and exploring the lives--part historical, part fictional--of figures from Puccini's famous opera, Scarpia shines a light into dusty corridors of history and dark corners of the human soul.

Tosca

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Scarpia

NEW YORK TIMES BESTSELLER “At villa Donnafugata, long ago is never very far away,” writes bestselling author Marlena de Blasi of the magnificent if somewhat ruined castle in the mountains of Sicily that she finds, accidentally, one summer while traveling with her husband, Fernando. There de Blasi is befriended by Tosca, the patroness of the villa, an elegant and beautiful woman-of-a-certain-age who recounts her lifelong love story with the last prince of Sicily descended from the French nobles of Anjou. Sicily is a land of contrasts: grandeur and poverty, beauty and sufferance, illusion and candor. In a luminous and tantalizing voice, *That Summer in Sicily* re-creates Tosca's life, from her impoverished childhood to her fairy-tale adoption and initiation into the glittering life of the prince's palace, to the dawning and recognition of mutual love. But when Prince Leo attempts to better the lives of his peasants, his defiance of the local Mafia's grim will to maintain the historical imbalance between the haves and the have-nots costs him dearly. The present-day narrative finds Tosca sharing her considerable inherited wealth with a harmonious society composed of many of the women—now widowed—who once worked the prince's land alongside their husbands. How the Sicilian widows go about their tasks, care for one another, and celebrate the rituals of a humble, well-lived life is the heart of this book. Showcasing the same writerly gifts that made bestsellers of *A Thousand Days in Venice* and *A Thousand Days in Tuscany*, *That Summer in Sicily*, and de Blasi's marvelous storytelling, remind us that in order to live a rich life, one must embrace both life's sorrow and its beauty. Here is an epic drama that takes readers from Sicily's remote mountains to chaotic post-war Palermo, from the intricacies of forbidden love to the havoc wreaked by Sicily's eternally bewildering culture.

Tosca, An Opera in Three Acts

Distinguished musicologists, historians, theater professionals, and luminaries of the operatic stage reflect on European history in 1800, 1900 and 2000 through the prism of Puccini's *Tosca*.

That Summer in Sicily

A comprehensive guide to Puccini's *TOSCA*, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with Italian/English side-by side, and over 20 music highlight examples.

Tosca's Prism

A guide for opera goers to *Tosca*, which includes a synopsis of the plot and discussions on style.

Puccini's *Tosca*

A timeless tale of love, lust, and politics, *Tosca* is one of the most popular operas ever written. In *Tosca's Rome*, Susan Vandiver Nicassio explores the surprising historical realities that lie behind Giacomo Puccini's opera and the play by Victorien Sardou on which it is based. By far the most "historical" opera in the active repertoire, *Tosca* is set in a very specific time and place: Rome, from June 17 to 18, 1800. But as Nicassio demonstrates, history in *Tosca* is distorted by nationalism and by the vehement anticlerical perceptions of papal Rome shared by Sardou, Puccini, and the librettists. To provide the historical background necessary for understanding *Tosca*, Nicassio takes a detailed look at Rome in 1800 as each of *Tosca*'s main characters would have seen it—the painter Cavaradossi, the singer *Tosca*, and the policeman Scarpia. Finally, she provides a scene-by-scene musical and dramatic analysis of the opera. "[Nicassio] must be the only living historian who can boast that she once sang the role of *Tosca*. Her deep knowledge of Puccini's score is only to be expected, but her understanding of daily and political life in Rome at the close of the 18th century is an unanticipated pleasure. She has steeped herself in the period and its prevailing culture-literary, artistic, and musical-and has come up with an unusual, and unusually entertaining, history."—Paul Bailey, *Daily Telegraph* "In *Tosca's Rome*, Susan Vandiver Nicassio . . . orchestrates a wealth of detail without losing view of the opera and its pleasures. . . . Nicassio aims for opera fans and for historians: she may well enthrall both."—*Publishers Weekly* "This is the book that ranks highest in my estimation as the most in-depth, and yet highly entertaining, journey into the story of the making of *Tosca*."—Catherine Malfitano "Nicassio's prose . . . is lively and approachable. There is plenty here to intrigue everyone-seasoned opera lovers, musical novices, history buffs, and Italophiles."—*Library Journal*

Giacomo Puccini: *Tosca*

Here is one of Puccini's greatest hits, in an affordable version for complete orchestra. This story of love, art and death in Rome during the Napoleonic wars is today considered a classic for such arias as "Vissi d'arte" (I lived for art; I lived for love), but at its premiere in 1900 it was denounced as "a shabby little shocker," for things like Baron Scarpia's lechery and Tosca's termination of him with extreme prejudice. Be aware that Dover's scores are reprints from other companies that are now out of copyright; that means that they're older versions, and lack such amenities as English translations.

Tosca's Rome

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

Tosca, an Opera in Three Acts

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Tosca, Giacomo Puccini

This masterful biography provides the most authentic and revealing portrait to date of this major operatic composer

Twentieth-century Italian Literature in English Translation

The first full-length study of the last great era of Italian opera

Letters of Giacomo Puccini

This Italian reader offers introductory and intermediate students the opportunity to read literary texts which have undergone only slight modification, retaining the flavor of the originals while remaining within the linguistic competency of second-year students. Readings include works by Pullegrave, Guareschi, Silone, and Calvino and Italian Operatic Arias from Don Giovanni to Tosca.

Italian Literature since 1900 in English Translation 1929-2016

'A wonderful story told with lightness, emotional insight and humour' FIVE STARS 'The backgrounds are so well described one could actually be there' FIVE STARS 'The Author took us on an unforgettable adventure. Highly recommended' FIVE STARS 'It's never too late for happily ever after... When sisters Cassie and Lisa receive a wedding invitation, the last person they expect to be getting married is Jane, their seventy-year-old aunt! Convinced that she's making a big mistake, the two put their differences aside to travel to the vibrant Tuscan city of Lucca. But there's something magical about Italy ...and this trip may just change their relationship - and their lives - forever. Jane knows it's not just a holiday fling. After her husband of four decades passed away, Jane never thought she'd find love again. But Luciano, with his big heart and artistic flamboyance, fills her life with colour. Can she convince her nieces it's never too late for a second chance? Perfect for fans of Nicky Pellegrino, TA Williams and Sue Moorcoft, take an unforgettable trip to sunny Tuscany with Victoria Springfield's *The Italian Fiancé*. *** Readers are loving *The Italian Fiancé*! 'I bought this as soon as it came out and thoroughly recommend it' 5 STARS 'I have read all the author's books because they are so beautifully written' 5 STARS 'I loved the characters, they truly came to life in Tuscany' 5 STARS 'This author gets better with each book' 5 STARS 'It's one of those books that you can lose yourself in' 5 STARS

Puccini

This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy. Covering different parts of Europe,

the Americas, Southeast and East Asia, it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of these exchanges between composers, impresarios, musicians and audiences, ideas of operatic Italianness (italianit...) constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction discussing key concepts in cross-disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.

The Autumn of Italian Opera

This is a new release of the original 1931 edition.

La Tosca

A detailed investigation of the reception and cultural contexts of Puccini's music, this book offers a fresh view of this historically important but frequently overlooked composer. Wilson's study explores the ways in which Puccini's music and persona were held up as both the antidote to and the embodiment of the decadence widely felt to be afflicting late nineteenth- and early twentieth-century Italy, a nation which although politically unified remained culturally divided. The book focuses upon two central, related questions that were debated throughout Puccini's career: his status as a national or international composer, and his status as a traditionalist or modernist. In addition, Wilson examines how Puccini's operas became caught up in a wide range of extra-musical controversies concerning such issues as gender and class. This book makes a major contribution to our understanding of both the history of opera and of the wider artistic and intellectual life of turn-of-the-century Italy.

Graded Italian reader

Original Italian texts with English translations of 145 arias from 50 operas, including *Rigoletto*, *The Marriage of Figaro*, *Lucia di Lammermoor*, *Madama Butterfly*, *La Bohème*, and more. Introduction.

Printed Opera Scores in American Libraries

Opéra-comique, like grand opéra, a specifically French genre of opera, emerged from the political changes and intellectual discussion that played a recurrent role in determining the nature of artistic expression and production in Paris from the late 17th until the mid-18th centuries. Opéra-comique is distinguished by its use of spoken dialogue to link the arias and sung parts, and its more restrained use of recitatives. It emerged out of the popular entertainments, called opéras-comiques en vaudevilles, that were a feature of the theatres held at the seasonal Parisian fairs of St Germain and St Laurent, and of the Comédie-Italienne. The similarity of the entertainments provided by the Comédie-Italienne and the fairs resulted in their amalgamation on 3 February 1756, when they established a theatre for their joint productions, the Hôtel Bourgogne. Their type of entertainment, combining existing popular tunes with spoken sections, lent its generic name to this house, which, regardless of its changing venue, would become known as the Opéra-Comique. The genre of opéra-comique exercised a powerful popular appeal because of its unique fusion of fixed musical form with fluid improvised dialogue. The well-known airs of the day, invariably strophic, came to be the genre's staple medium of artistic expression—the couplets. But opéra-comique was not necessarily comic or light in nature. Indeed, the most famous example, Bizet's *Carmen* (1875), is a tragedy. The genre, with its unique mixture of comedy and drama, its captivating musical fluency, its handling of serious and Romantic themes—expertly crafted by its most famous librettist Augustin-Eugène Scribe (1791-1861)—became universally popular in the masterpieces of its heyday between 1820 and 1870: Adrien Boieldieu's *La Dame blanche* (1825), Daniel-François-Esprit Auber's *Fra Diavolo* (1830) and *Le Domino noir* (1837), Ferdinand Hérold's *Zampa* (1831) and *Le Pré aux clercs* (1832), Fromental Halévy's *L'Éclair* (1835) and Ambroise Thomas's *Mignon* (1866). The history of the opéra-comique between 1762 and 1915 reflects the political and cultural life of France—from the last days of the ancien régime, through the tumult of the Revolution and Napoleonic era, the July Monarchy and Second Empire, to the shattering defeat of France by Prussia in 1870. After this, apart from isolated works (by Bizet, Delibes, Offenbach, Massenet), new works by the younger generation of musicians now tended to be French adaptations of the Wagnerian aesthetic and the record of success is very thin. Hardly any native French works in this imitative mode premiered at the Opéra-Comique between 1870 and 1915 have survived—apart from Debussy's unique *Pelléas et Mélisande* (1902). This study serves as a sourcebook for this very French

genre, with details of forgotten composers, their operas—performance dates, plot summaries, the singers who created them, the names of important numbers in the works (from libretti and scores that are either now to be found only in the Paris libraries, or are lost completely), often with contemporary observations about the reception of particular works, the effectiveness of their dramaturgy and music. It provides a resource for operatic culture and convention, from the late 18th to the early 20th centuries. The record of the fortunes of the Opéra-Comique provides a way into the changing culture and aesthetic values of an age.

The Italian Fiancé

Enjoy the passion and power of 145 arias from 50 operas by Verdi, Puccini, Mozart, Donizetti, Bellini, 12 other composers. Selections from *Rigoletto*, *The Marriage of Figaro*, *Il Trovatore*, *Madama Butterfly*, *Tosca*, *La Bohème*, many more. Original Italian librettos with excellent line-for-line literal English translations in facing columns. Introduction.

Italian Opera in Global and Transnational Perspective

This book is about literary representations of the both left- and right-wing Italian terrorism of the 1970s by contemporary Italian authors. In offering detailed analyses of the many contemporary novels that have terrorism in either their foreground or background, it offers a “take” on postmodern narrative practices that is alternative to and more positive than the highly critical assessment of Italian postmodernism that has characterized some sectors of current Italian literary criticism. It explores how contemporary Italian writers have developed narrative strategies that enable them to represent the fraught experience of Italian terrorism in the 1970s. In its conclusions, the book suggests that to meet the challenge of representation posed by terrorism fiction rather than fact is the writer's best friend and most effective tool.

A Hand-Book for Travellers in Central Italy ... By Octavian Blewitt ... Second edition, carefully revised

When America began to emerge as a world power at the end of the nineteenth century, Italy was a young nation, recently unified. The technological advances brought about by electricity and the combustion engine were vastly speeding up the capacity of news, ideas, and artefacts to travel internationally. Furthermore, improved literacy and social reforms had produced an Italian working class with increased time, money, and education. At the turn of the century, if Italy's ruling elite continued the tradition of viewing Paris as a model of sophistication and good taste, millions of lowly-educated Italians began to dream of America, and many bought a transatlantic ticket to migrate there. By the 1920s, Italians were encountering America through Hollywood films and, thanks to illustrated magazines, they were mesmerised by the sight of Manhattan's futuristic skyline and by news of American lifestyle. The USA offered a model of modernity which flouted national borders and spoke to all. It could be snubbed, adored, or transformed for one's personal use, but it could not be ignored. Perversely, Italy was by then in the hands of a totalitarian dictatorship, Mussolini's Fascism. What were the effects of the nationalistic policies and campaigns aimed at protecting Italians from this supposedly pernicious foreign influence? What did Mussolini think of America? Why were jazz, American literature, and comics so popular, even as the USA became Italy's political enemy? *America in Italian Culture* provides a scholarly and captivating narrative of this epochal shift in Italian culture.

The Letters of Giacomo Puccini

Tampa Bay Magazine is the area's lifestyle magazine. For over 25 years it has been featuring the places, people and pleasures of Tampa Bay Florida, that includes Tampa, Clearwater and St. Petersburg. You won't know Tampa Bay until you read Tampa Bay Magazine.

The Puccini Problem

Tosca is an opera in three acts by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa. It premiered at the Teatro Costanzi in Rome on 14 January 1900. The work, based on Victorien Sardou's 1887 French-language dramatic play, *La Tosca*, is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples's control of Rome threatened by Napoleon's invasion of Italy. It contains depictions of torture, murder and suicide, yet also includes some of Puccini's best-known lyrical arias, and has inspired memorable performances from many of opera's leading singers.

Italian

Tosca the cat doesn't like Christmas. She always seems to be in the way and no one ever remembers to give her a present. What Tosca wishes for more than anything is a Christmas present of her very own - but who could make her wish come true? When she sees a sleigh in the sky, her adventure begins!

Famous Italian Opera Arias

Julian Budden provides a look at the process of putting an opera together, the cut-and-slash of nineteenth-century Italian opera, -the struggle to find the right performers for the debut of *La Bohème*, Puccini's anxiety about completing *Turandot* (he in fact died of cancer before he did so), and his animosity toward his rival Leoncavallo (whom he called Leonasino or "lion-ass"). Budden provides an analysis of the operas themselves, examining the music act by act. He highlights, among other things, the influence of Wagner on Puccini--alone among his Italian contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And Budden also paints a portrait of Puccini the man--talented but modest, a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. --From publisher's description.

Opéra-Comique

With four famous operas each from Mozart, Verdi and Puccini, and two each from Rossini and Donizetti, there is a feast of information. Here are short guides to *The Marriage of Figaro* and *Don Giovanni*; to the splendour of *Aïda*, the heart-breaking *La Traviata*; the drama of *Tosca*. The range is very broad. There is Wagner's great love story *Tristan und Isolde*; there is Johann Strauss's light comedy *Die Fledermaus*. On the way you can be briefed about such favourites as Handel's *Giulio Cesare*, Bizet's *Carmen*, Gounod's *Faust*, Tchaikovsky's *Eugene Onegin* and Britten's *Peter Grimes*. With plot summaries, composer biographies, observations on musical points of interest and background on the historical and cultural context of each opera, every one of these guides will enhance your appreciation and enjoyment and help you discuss the work and the performance with your fellow opera-goers. Steen shares his expert knowledge with a lightness of touch that makes each guide a pleasure to read. Witty, informative and beautifully presented, *Great Operas* is an indispensable reference guide for both seasoned opera-goers and those enjoying opera for the first time.

Famous Italian Opera Arias

Winner of the prestigious Viareggio Literary Prize in 1984, this work chronicles the solitary life of Tosca, who spends her senior years among the offspring of her dearly departed cat.

Contemporary Italian Narrative and 1970s Terrorism

America in Italian Culture